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Zur weiteren Bestätigung der Richtigkeit dieser Lesart, möchte ich auf eine etwas abseits vom Wege liegende Parallele, nämlich eine Stelle des frühmittelenglischen Streitgedichts *The Owl and the Nightingale* (ed. Wells, Boston, 1907), verweisen. Unter den Unarten, welche die Eule der Nachtigall vorwirft, heisst es nach der älteren Hs. V. 507 f.

wane þi lust is a-go,  
þonne is þi song a-go also.  
A sumere chorles a-wedeþ  
& uor-crempeþ & uor-bredeþ:  
his nis for luue noþeles,  
ac is þe chorles wode res;  
vor wane he haueþ i-do his dede,  
i-fallen is al his bold-hede,  
habbe he is tunge under gore,  
ne last his luue no leng more.  
Al so his is on pine mode:  
so sone so þu sittest abrode,  
þu for-lost al pine wise.  
al so þu farest on pine rise:  
wane þu hauest i-do þi gome,  
þi steune goþ anon to shome.

Bemerkenswert ist dabei auch die Übereinstimmung von me. *lust* = mhd. *liep* in der hier angenommenen Bedeutung.

JOHN L. CAMPION.

Johns Hopkins University.

## DEPUIS WITH THE COMPOUND TENSES

In grammars intended for English-speaking students it is rightly considered necessary to devote special attention to the use of the simple tenses with *depuis*. A typical statement of the case for the present tense is the following: "In referring to an action beginning in the past and still unfinished in the present, the present tense is used in French after *depuis*, *il y a*, etc." (Thieme and Effinger, Macmillan, 1908.) There is no serious objection to the use of such a rule in the class room, provided the teacher is not led astray by this simplified

generalization. A warning must be sounded, however, against the wording found in a recent textbook: "Since the compound tenses all express *completed* action, action *continuing* at the time in mind must be expressed by a simple tense" (Snow, *Fundamentals of French Grammar*, Holt, 1912, p. 72, § 103). This remark leads to a misunderstanding of the real tense values, and a short discussion of the usage may not be out of place.

The French language has never confined itself to a simple tense in expressing an action which continues from the past into the present of the speaker. The following examples, from different periods, will illustrate the point. Ci ai estet grant e lunc tens, etc. *Brandan* (Michel), 1540 (He is still there).—Entre vous tous qui estes la Et aves actendu pieç'a, etc. *Deguileville, Pélerinage de l'âme* (Stürzinger) 22828.—J'oubliais . . . que j'ai goûté dès l'enfance . . . L'enchantement du ciel de France. *Sully-Prudhomme, Repentir* (from Henning, *French Lyrics of the Nineteenth Century*, p. 292).

As regards the *depuis* construction, the past indefinite is not infrequently found where the present might be expected. The following are illustrative examples: Les rois d'Angleterre, qui ont régné depuis tant de siècles, etc. *Bossuet* (Warren, *French Prose of the Seventeenth Century*, Heath, p. 135, 1-2).—Vers l'église, Dont depuis deux cents ans à tous ces pieds humains Le baptême et la mort ont frayé les chemins. *Lamartine, Jocelyn* (Oxford Press), p. 134, l. 393.—Savez-vous qui j'ai attendu toute la semaine? *Lahorie* . . . Je l'ai attendu tous les jours depuis notre conversation. Allons, dites-lui donc . . . que je l'attends. *V. Hugo raconté*, I, pp. 70-71.—Nous voudrions que les abonnés . . . reçussent . . . un petit souvenir de tous ceux . . . qui, depuis si longtemps, les ont instruits ou charmés. *Annales pol. et lit.*, No. 1584, p. 390.

It seems clear, therefore, that the French can neglect present continuance, if they so desire, and stress the pastness of the action. This is what Clédât refers to in *RPhF.*, XVII, p. 28: "Notez qu'avec un verbe exprimant un état ou

une action de durée indéfinie, *depuis* marque le commencement et non la fin de l'action parfaite: Il a dormi depuis ce matin."

There is the same relation between the pluperfect and the imperfect, as is shown in the few examples below given: La hâte de réaliser ce qui avait été son désir unique depuis quatre ans, *etc.* *Oeuvres de Pascal*, I. p. xiv (Grands Ecrivains ed.).—D'autre part les principes offensifs qui avaient toujours été en honneur chez nous depuis 1870 devaient nous faire rechercher l'initiative de l'attaque sur les Allemands. *L'Illustration*, No. 3749 (January 9, 1915), col. 27.—Et il me conta son histoire: il avait vécu depuis soixante-cinq ans, toujours malheureux, toujours battu, . . . assommé par les Turcs qui le défendaient contre les chrétiens. *Ibid.*, No. 3767 (May 15, 1915), in "Le Vieux Turc," last page, inside cover.

This usage of the pluperfect is especially interesting as it throws light upon a moot question, namely, whether the relation between the pluperfect and past anterior is identical with that between the imperfect and past definite. This is not the place for a discussion of the subject at length, nor historically. Miss C. J. Cipriani, in *Modern Philology*, X, p. 495, holds such a view to be "certainly erroneous." In the present usage, at any rate, the pluperfect is strikingly parallel to the imperfect. They both give the past action without any indication *per se* of the subsequent continuance. Depuis la décadence de la famille de Charlemagne, la France avait languì plus ou moins, *etc.* Voltaire, *Siècle de Louis XIV*, p. 6 (Hachette). Voltaire does not necessarily think of this decline as ended at the time under discussion. Cf. Ils venaient tous les jours. There is nothing to show that the action ceased. Neither the past definite nor the past anterior leave the question of completion open in this way, and the use of the pluperfect with *depuis* seems to be dependent upon this very quality in the tense as distinct from the past anterior.

GUSTAV G. LAUBSCHER.

*Randolph-Macon Woman's College.*

## GREENE AS A COLLABORATOR

Robert Greene has been proposed as part author of so many plays that it may be of interest and value to discover just what his method of procedure was in the one play which we know to have been written by him in collaboration with a fellow dramatist. In his introductory note to *A Looking-Glass for London and England* by Greene and Lodge, Mr. Thomas H. Dickinson says, "The assignment of authorship of different portions of the play is difficult and not entirely profitable."<sup>1</sup> In and of itself the task is certainly not particularly profitable, but I do not see how anyone can consider it difficult, for with a little consideration one will find the play falling of its own weight into its component parts. It is true that Fleay assigns "most and best" of it to Lodge, whereas the "most and best" of it is Greene's; but the main line of cleavage was noted by the late Churton Collins,<sup>2</sup> and Professor Gayley had already indicated Lodge's scenes in detail.<sup>3</sup> On a recent reading I noted what I thought must be the share of each of the authors, and upon finding myself in accord with Professor Gayley except with regard to the two scenes which I think are of particular significance for determining Greene's method of work, I determined to see if I could not arrive at some definite conclusions regarding them.

The play was Greene's at the start. To him may confidently be assigned the opening scene, in which Rasni, King of Nineveh, takes his sister to wife, abetted in his crime by Radagon, whom he thereupon advances.<sup>4</sup> To Greene likewise belongs the second scene, wherein the prophet Oseas is "let down over the stage in a throne," and Adam, a smith's man, goes to

<sup>1</sup> Mermaid Greene, p. 78.

<sup>2</sup> In his edition of Greene, Vol. I, pp. 140, 141.

<sup>3</sup> *Rep. Eng. Com.*, Vol. I, p. 405, foot-note.

<sup>4</sup> The verse is for all the world in the staccato manner of *Alphonsus, King of Arragon*, and distinctly less free than that of *Orlando Furioso* and the plays following. Lodge's verse is not of an essentially different type from Greene's, but on the whole is less crisp and more flowing.